

University of Groningen

Performing Light

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Propositions for the PhD defence ceremony

Yaron Abulafia

1. The post-dramatic theatre is often more ambiguous and challenging for the audience than the mainstream theatre of realism.
2. Collaborative and more ‘democratic’ processes of devising performance evolve in contemporary theatre, offering alternatives to the old-fashioned hierarchy between theatre practitioners such as author, composer, director/choreographer and designer.
3. In contemporary theatre, both the technological and representational possibilities and the artistic potential of the medium of light have grown significantly.
4. Installations and sculptural works of Light Art have enriched our understanding of the ability of light to act autonomously upon the spectator’s perception.
5. Artists in contemporary theatre are much less occupied with a verisimilar simulation of reality, in favour of a more *experiential engagement* between the spectator and the work.
6. *Dramaturgy of light* would relate to the orchestration of light processes throughout the performance, consisting of a combination of light concepts and their respective semiotic and poetic functions.
7. I am fascinated by the power of images to emotionally provoke the imagination and suspend disbelief, even though the spectators are simultaneously aware of the artificiality of the image they perceive.
8. Both the absence of dramatic plot and the lack of characters in some post-dramatic performances increase our awareness of the drama between the media and the aesthetics of the experience we gain while watching and listening.

9. During many centuries Hebrew poetry and Jewish melody played an important role in strengthening the sense of community in favor of the persistence of Jewish religious tradition.